Commencement 1995 (Program and video)

Illinois Wesleyan University

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Illinois Wesleyan University

COMMENCEMENT

for the

ONE HUNDRED FORTY-FIFTH YEAR

11:00 A.M.

MAY 20, 1995

NORTH QUADRANGLE

BLOOMINGTON, ILLINOIS
Illinois Wesleyan University

COMMENCEMENT

for the

ONE HUNDRED FORTY-FIFTH YEAR
Program

President Minor Myers, jr. Presiding
Professor John Ficca, Mace Bearer

Prelude

First Suite in E flat

*Processional
Pomp and Circumstance

*“America The Beautiful”

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!

America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

—Katherine Lee Bates
(1859-1929)

*Invocation

The Reverend Mr. Paul G. Sellers ’68
Conference Superintendent
Mattoon District
Central Illinois Conference
United Methodist Church

President Minor Myers, jr.

Presidential Welcome

Trustee Welcome

Craig C. Hart
President, Board of Trustees

Scripture Reading
Psalm 139: 1-18 NRSV

Ryan Tate Nichols ’95

Remarks of Class President

Sarah Diana Wills ’95

Remarks of Faculty

Forrest J. Frank
Associate Professor of Chemistry
Jeffrey A. Frick
Assistant Professor of Chemistry

Tributes to Retiring Faculty

Janet M. McNew
Provost and Dean of Faculty
Announcement of Honors

Special Music
Overture to Candide

Awarding of Honorary Degrees
Dawn Upshaw ‘82
Metropolitan Opera Company

Address

Conferring of Degrees
Bachelor of Science in Nursing
Bachelor of Fine Arts

Bachelor of Music
Bachelor of Music Education
Bachelor of Arts and
Bachelor of Science

President Minor Myers, jr.

Dawn Upshaw ‘82

Professor Donna L. Hartweg
Professors Miles C. Bair, Jared Brown
and Robert A. Kvam
Professor Robert A. Kvam
Provost Janet M. McNew

*Alma Wesleyana

From hearts aflame, our love we pledge to thee,
Where’er we wander, over land or sea;
Through time unending loyal we will be—
True to our Alma Mater, Wesleyan.

When college days are fully past and gone,
While life endures, from twilight dream till dawn,
Grandly thy soul shall with us linger on—
Star-crowned, our Alma Mater, Wesleyan!

-President W. E. Schultz
(1887-1964)

*NATIONAL HYMN
George William Warren
(1828-1902)

*Recessional
Procession of Nobles

President Minor Myers, jr.

Illinois Wesleyan Wind Ensemble
Nicholas Rimsky-Korsakov
(1844-1908)
arr. Erik W.G. Leidzén

*Audience will please stand
The School of Nursing

Candidates for the degree
Bachelor of Science in Nursing

Soni Gail Aeschleman
Lori J. Baldwin
Aaron Ray Barclay
Amy Rebecca Baron
Laura C. Bauer
Kimberly J. Baurer
Susan Marie Blandford
Matthew Ryan Booker
Lana Gay Brown
Kara J. Cheeseman
Kathleen Elizabeth Cobden
Christine L. Dorgan
Nicole Louise Doyle
Krishna Drummond
Ginette Scuderi Everts
Wendy M. Hagood
Xiao Han
Amy Laurell Heidelberg
Martha Lydia Marie Hettinger
Elizabeth J. Hirschman
Kristie Marie Kaufman
Elizabeth Ann Klaus
Crystal Marie Klopfenstein
Kathryn Ann Kramer
Lisa Lenae Lovgren
Stephanie Ann McCulley
Jennifer Ann Montgomery
Molly Rebecca Moon
Melinda Lea Mortenson
Jan Adair Esgar Murray
Lisa Marie Nickeas
Edie J. Orr
Kristen Elaine Panka
Kelly Louise Papproth
Jodi L. Peterson
Elisabeth Ann Rajkowsk
Thomas Michael Richter
Tina Ann Schultz
Stacy Jean Schunke
Jennifer Marie Stance
Sandra Kay Szpyrka
Laura Elizabeth Telling
Tanya J. Titus
Julia Kaye VanDerZalm
Michelle Lynn Yannone
Lisa Ann Zauke
Shannon Nicole Zenk

College of Fine Arts

Candidates for the degree
Bachelor of Fine Arts

Art

Chetna Prabhakar Bhosale
* Jennifer Marie Bowman
** Shai Eynav
**§ Farah Mahmood
Cleatus Lee Murdaugh III

Eric James Person
Amy Plath
** Ashish Wrieder Verma
Roger Scott Wandersee

Theatre Arts

Alan W. Beaman
Kathryn Anne Clark
Kathryn Sue Corbett
Michael Creson
Vonessa Lorraine Haag
Andrew Rodgers Johnson
John R. Kaisner
** Nicole Francine LeVoy

* Christine Moore
Sarah E. Morello
**§ Jennifer Anne Maria Nelson
* Lori Lynn Oldham
Holly Rebecca Stauder
Esther Michelle Strom
* Michael John Swaine

§ Phi Kappa Phi Members
*** Summa Cum Laude
** Magna Cum Laude
* Cum Laude
Music Theatre

Amy Leigh Arbizzani
William Blane Ingraham
** Matthew M. Raftery

Bachelor of Music

Carl Douglas Connen
Raymond Benjamin Davis
Matthew W. Ellenwood
**§ Christine Marie Gardner
** Jennifer Lee Hund
* Philip Bradley Johnson
Kory Matthew Knipp
Erik Lee Kramer

Bachelor of Music Education

Brent Steven Burger
Amy L. Dees
Michael Anthony Flack
* Anna Michele Flowers
** Stefanie Lynn Kurfman
Peter Don Leo

Brian J. Taylor
Keely Marie Vasquez

Meara Mcintyre
AmieMarie O'Brien
Erica Potuto
James Edward Powell
Michael Jay Runkle
***§ Tevia Marie Spence
**§ David Christopher Wolff

Heather Lynn McDowell
Dokun G. McMillan
* Erik Stephen Oberg
Anita Aline Oswald
Robert A. Rokos
David A. Virkus
College of Liberal Arts

Candidates for the degree
Bachelor of Arts and Bachelor of Science

Roderick Dewayne Adams
Stacy Jean Ahlden
**Christina Laudan Ahmadian
Heather Christine Anderson
Rhonda Marie Anderson
Eriko Anikawa
**Zubin Minoo Avari
Gina Terese Baldacci
David Michael Balsams
* Bandu Banja
Steven Thomas Barger
***Christopher Andrew Baron
Quinn Patrick Barra
James Philip Bartley
Ryan Anthony Beaupre
Julia Marie Bell
* Terri Lynn Bentley
Mehmet Murat BesceJI
***Alpna Bhatia
Jason Michael Bierman
Holly Ann Waneta Biermacki
Julie Ann Blackwood
* Catherine Joan Blair
* Kristen Elizabeth Bleakley
***Steven Michael Bond
** Birthe Borup
Kimberly Ann Branshaw
Kelly Anne Breton
***Carol Ann Brockman
* Lori Kay Brown
* Mary Beth Brown
Stephan A. Brown
* Robin Allyn Brucker
Ellen Laurene Buldah
Steven W. Burrows
Allison Emily Bushue
Michael J. Busse
Timothy C. Buteyn
* Kerry Elizabeth Butler
Jason L. Caliento
Sarah Ann Campbell
Charles Louis Cannon III
* Christopher Carbone
***Erin Carey
Nicholle Leigh Catron
Tricia Anne Chapman
***Laura Lee Chapman
***Jennifer Lynn Cioni
* Carol Anne Clark
Jennifer Marie Clark
Troy D. Clark
Lynda F. Cleviedence
Emily Hope Cootin
Bradley Charles Comincioli
Marta Anne Conlon
Jessica Lynne Cook
***Alisha Marie Crawford
Shannon Beth Crawford
Arthur Michael Cremieux
***§ Gail Marie Curran
Kedzie Dwayne Curry
***Jennifer Lynn Cutsforth
Jason A. Danos
**§ Heather Nicole Dawson
* Denise Renee DeWulf
Jennifer Isabel Dean
***§ Dana L. Deardorff
Lisa Marie Dellefave
Denise Lea Deterding
Johannah May Dolan
John Christopher Doll II
Kerri Lynn Doyle
Katy Anne Drechsel
* Joseph E. Dwyer
* Elizabeth Mary Dwyer
* Allison Renee Ennis
* Brandy Kristine Erdman
* Karla Anne Erickson
Mark Andrew Estock
***§ Katrina Elizabeth Ewert
Julia Ana Ewen
Susan Christine Farlik
Patricia S. FavarO
*** John Thomas Feely
Karen Gail Fike
Brian Steven Flanagan
* Mark Thomas Fletcher
Laura Heather Flohr
Brandon Grant Fluegel
Patrick F. Forman
Shayne Lynore Freed
Robin deLaine Fyke
Tarra Lynn Gearhart
Mark Alan Gentile
Gregory Giffen
Mathew C. Glenn
Jason William Goebel
Jennifer Marie Gooch
Brian C. Grady
Joel David Greene
James F. Grnwald
* Todd Michael Gudausky
Roderick Stephen Guico
Ann K. Gustafson
Jayne Rae Hadala
Scott Adam Hahn
Keith Alan Hancock
* Jill Marie Haning
Scott Anthony Hannon
Gerald Albert Hannon Jr.
***§ Kimberly Lynn Hanratty
* Laurel Anne Hardesty
Carrie Lee Hardt
Jennifer Lea Harnis
Daniel Robert Harris
* Catherine Marie Harshman
Karen J. Harting
* Niveditha Hasbak
Mark Edward Heil
***§ Michele Lynn Herrman
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<td>Eric Paul Heuer</td>
<td>Education</td>
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<tr>
<td>Brian Gordon Hiatt</td>
<td>History</td>
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<td>Melanie Vashon Hillard</td>
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<td>Tara Michelle Hooker</td>
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<td>Michelle Renee Hribar</td>
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<td>** Monica Rae Hultgren</td>
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<td>Chad Christopher Hanstoun</td>
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<td>Angela M. Jellen</td>
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<td>Colleen M. Kennedy</td>
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<td>Peter Michael Rso</td>
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<td>** Nyran Rose Rasche</td>
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<td>Christopher R. Reid</td>
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<td>Brian David Rempe</td>
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<td>** Stacy A. Richter</td>
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<td>Angela Marie Rizzuto</td>
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<td>** Kara Joy Rochelleau</td>
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<td>Joseph M. Rodgers</td>
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<td>Valerie Lea Rodriguez</td>
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<td>Biology</td>
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<td>Jason E. Ryan</td>
<td>Risk Management</td>
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Commencement Honors

The Hope Ellen Pape President’s Club Award in Fine Arts
The Nikki Kaye Pape President’s Club Award for Excellence in Writing
The Harold C. Hodges President’s Club Award in Natural Sciences and Mathematics
The Robert S. Eckley President’s Club Award in Social Sciences
The Caroline F. Rupert Nursing Award
The Katherine Riedelbauch Baker Music Award
The Hester Merwin Ayers Award for Exceptional Achievement in Art
The John L. Clark Award
The William T. Beadles Award for Exceptional Achievement in Business Administration
The Technos International Prize

Graduation with Research Honors

Baindu Banya, Economics
“Income Inequality in Developing Countries”
Project Advisor: Pamela E. Lowry, Assistant Professor of Economics

Catherine J. Blair, Psychology
“A Possible Age-Related Neurological Mechanism in the Formation of Problem-Solving Set”
Project Advisor: Johnna K. Shapiro, Assistant Professor of Psychology

Kristen Bleakley, Russian Language and Literature
“Writing Russian Women’s Lives: Exploring the ‘Unwritten’ Autobiographies of Karolina Pavlova and Olga Berggolzts”
Project Advisor: Marina Balina, Associate Professor of German and Russian

Steven M. Bond, Psychology
“Long-Term Effectiveness of Combined Alprazolam and Cognitive-Behavioral Therapies in Panic Disorder”
Project Advisor: Timothy J. Bruce, Assistant Professor of Psychology, University of Illinois College of Medicine, Peoria

Birthe Borup, Environmental Chemistry
“Organochlorine Pesticide Residues in Neotropical Migratory Passerine Birds”
Project Advisors: Given Harper, Assistant Professor of Biology, and Jeff Frick, Assistant Professor of Chemistry

Kimberly Ann Branshaw, Physics
“On the Mechanism of Giant Electromotility in Polyelectrolyte Gels”
Project Advisor: Narendra K. Jaggi, Associate Professor of Physics

Laura L. Chapman, Psychology
“Using the Iowa Screening Battery for Mental Decline as a Predictor of Functional Impairment”
Project Advisor: Joseph S. Alper, Carle Clinic Association

Jennifer L. Cioni, Psychology
“Socialization of Emotion: The Role of Parental Discipline in Infant Anger Expression”
Project Advisor: Marcia Zumbahlen, Visiting Instructor in Psychology

Emily H. Cointin, Psychology
“Visual Attention Differences Across the Lifespan: A Study of Inhibition”
Project Advisor: Johnna K. Shapiro, Assistant Professor of Psychology

Brad Comincioli, Economics
“The Stock Market as a Leading Economic Indicator: An Application of Granger Causality”
Project Advisor: Robert M. Leekley, Associate Professor of Economics

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DAWN UPSHAW '82
Metropolitan Opera Company
NEW YORK, NEW YORK

Dawn Upshaw, the New York Times observed, “has in the last few years blazed a career path virtually unprecedented for a young American singer.” Echoing that sentiment, The American Record Guide reported last fall: “Dawn Upshaw has firmly established herself as a superstar. . .”

This diminutive diva has won acclaim from critics and conductors, while enchanting audiences on far-flung stages, ranging from New York’s Lincoln Center to the Vienna State Opera. She has won two Grammys, a music industry honor akin to Hollywood’s Academy Award. She won Grammy No. 1 in 1990 for a recording of Samuel Barber’s Knoxville: Summer of 1915. Grammy No. 2 came in 1992 for The Girl with Orange Lips, a collection of songs by Maurice Ravel, Igor Stravinsky, and others. Her recording of Henryk Gorecki’s “Symphony No. 3,” subtitled, “Symphony of Sorrowful Songs,” was America’s No. 1 classical recording for more than seven months in 1993, leading Time magazine to observe: “An average classical album usually sells around 15,000 copies; the Gorecki [album] recently sold 14,000 in a single day in Britain.” Upshaw’s latest recording—Songs of the Auvergne—is playing to rave reviews. Last month’s edition of Mirabella, the fashion and women’s magazine, asked: “What makes a great singer? Here’s Dawn Upshaw’s recipe: a silvery voice, a class-A brain, perfect taste and, in Enrico Caruso’s words, ‘something in the heart.’ All of the above are on display in her latest CD, a collection of 15 orchestral songs drawn from Joseph Canteloube’s Songs of the Auvergne. Upshaw brings a light, smiling touch to Canteloube’s luscious arrangements of French folk songs.”

As a youngster in Park Forest, Illinois, Upshaw joined her school choir, tended to like the sounds of Linda Ronstadt and Barbra Streisand, and sang folk music with her pianist mother, guitarist father, and an older sister. After flirting with music theater and the prospect of a career as a commercial jingle singer, she gravitated to classical music as an IWU freshman. In a profile published last year, the New York Times pointed out that David Nott—IWU professor of vocal music, her one-time voice teacher, and now father-in-law—first spotted Upshaw’s potential. “After my sophomore recital,” Upshaw told the newspaper, “Mr. Nott came to see me, looking so solemn that I thought he was going to tell me to give it all up. Instead, he took a frayed paper from his wallet and read me his list of 15 attributes of a good singer—everything from a vocal gift to smarts; he said that he thought I could make a career of it. I suddenly felt that it was my duty to take my singing seriously.”

After graduating from Illinois Wesleyan in 1982, Upshaw enrolled in the Manhattan School of Music. She won the Young Concert Artists International Auditions in 1984 and the 1985 Walter W. Naumberg Vocal Competition. Her Metropolitan Opera career was launched in the 1984-85 season with a three-line role in Rigoletto. Upshaw’s vocal versatility is reflected in the range of operatic roles she has performed, including Adina in Donizetti’s Elisir d’Amore, Romilda in Handel’s Xerxes, Pamina in Die Zauberflöte, Anne Trulove in Stravinsky’s Rake’s Progress, and the Angel in Messiaen’s Dialogues of the Carmelites. Recitals and recordings round out Upshaw’s versatile career. Commenting on the range of Upshaw’s talent, USA Today said: “Opera singers have been trying for years to reach larger audiences by singing popular music. Only now are they getting the hang of it. Dawn Upshaw’s album I Wish It So is full of rare Bernstein and Sondheim, and it couldn’t be more winningly sung.”
Academic Colors and Regalia

Like judicial robes, the garments worn on academic occasions such as today's Commencement derive from the ecclesiastical garb of medieval England. The scholar in the Middles Ages, it must be remembered, was a clerk, and therefore required to wear the clerical gown and tonsure. Certainly, at Oxford and Cambridge, at least in the earliest times, the robes were monastic in origin, although the hood was adapted from a lay garment common to both sexes and all classes.

As early as the fourteenth Century, scholars of certain colleges were required by statute to wear "a decent habit" befitting a clerk and no evidence appears that there was much differentiation among undergraduates, bachelor's, master's and doctoral robes. All were black, commonly of lamb's wool; most were fur-lined for warmth, or at least fur trimmed; and the only mark of difference was in the fuller cut and ankle length of the master's gown. The cope, or closed cape, was also black and followed the style of the everyday mantle of the clergy.

Hoods were worn by all and probably had no academical significance at the beginning. By 1330-40 doctors began to adopt scarlet for their hoods, and by 1500, for their robes, with black retained by the masters of arts and bachelors of divinity. An act of Henry VIII in 1533 ratified the wearing of robes of other colors. Hoods were lined with silk and miniver fur, a custom surviving until the late seventeenth Century, but over the years distinctions were created to identify the various ranks and faculties.

Caps evolved in similar manner. The round velvet cap is still worn today in the full dress of doctors (except doctors in theology); the familiar square, or mortar-board, was copied in the early sixteenth Century from the thirteenth Century cap of the University of Paris. A third style also derives from Paris: a squared cap made by sewing four pieces of cloth with seams producing ridged edges, seen in modern times in the biretta of the clergy and the squared velvet cap of doctors of theology. The "who" and "how" of the wearing of caps produced numerous rulings, restrictions and change.

The Reformation repressed the brilliant silks, gold lace, costly furs and extravagant cut of academic robes, and the sober and more uniform styles are, for the most part, what we see today.

However, the growth of higher education in the United States during the nineteenth Century, when the great land grant colleges and universities were established under the Morrill Act, created a confusion of conflicting styles and colors. The easy identification of one's academic status by means of cut, fabric and color was no longer true.

In 1893 an intercollegiate commission presented a uniform code for caps, gowns and hoods to be worn in the United States. The mortarboard caps are the same for doctoral, master's and baccalaureate degrees, except that doctors' caps may be of velvet and may have a gold tassel. The bachelor's gown is marked by pointed sleeves, reaching to the knee, while the master's sleeve is squared at the ends, and longer. The doctoral robe is fullest, with rounded bell shaped sleeves marked by three velvet stripes.

The greatest symbolism of the academic costume is borne by the hood, which identifies the level of the degree, the faculty (or department of learning) in which it was earned, and the institution which awarded it. The size of the hood, its shape and the width of its velvet trim identify the level of the degree, with doctoral hoods naturally being the fullest, widest and longest. Faculty colors tell us the department. Today's graduates will be wearing white for the College of Liberal Arts, pink for the
School of Music, golden yellow for the sciences and brown for the fine arts. Faculty members in the processional may be wearing light blue for education, copper for economics, drab for business and accountancy, orange for engineering, purple for law, lemon for library science, green for medicine, apricot for nursing, dark blue for philosophy, sage green for physical sciences, cream for social sciences and scarlet for theology, among the many available. The colors are mandatory on hoods, but may also be used on the tassels and/or the velvet on doctoral gowns.

The university or college is usually identified by the color of the hood lining. Two colors are frequently used, since there are approximately 2,000 degree-granting institutions in the United States. A few, such as Harvard, Yale, Princeton and the University of Chicago, use a single color. Illinois Wesleyan's green and white was adopted in 1888.

The Illinois Wesleyan University Mace, first carried at the 1969 inauguration of Dr. Robert S. Eckley as fifteenth president of the University, is also a striking symbol of the institution. Made of bronze for power and endurance and of walnut for organic strength, its cupola represents the bell tower of Old North Hall, Illinois Wesleyan's first building, which was erected in 1856 and demolished in 1967 to make way for Sheean Library. The bell suggests the Hedding Bell, a campus landmark since 1931, when it was installed on the IWU campus after pealing for generations at Hedding College, now defunct. The staff of the Mace is made from the walnut of Old North Hall, and the names of Illinois Wesleyan's presidents are engraved on its bronze base.

Prior to and during the Commencement ceremony, the Illinois Wesleyan National Alumni Association will sponsor a hospitality tent serving complimentary beverages. The tent is located on the east side of the Quadrangle in front of Holmes Hall. A first-aid station is located in the tent. In the Shirk Center, these services will be available in the lobby.

On the Quadrangle, restrooms are located on the first floor of following buildings: Shaw Hall, Memorial Center and Holmes Hall. In the Shirk Center, the restrooms are located to the north of the main lobby.

Following the ceremony, you are invited to a short reception in the tents on the south and west sides of the Quadrangle. If the ceremony is in the Shirk Center, the reception will be in the main lobby.